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right lines, and then to make sure it had been properly carried out. The compositor, in a house employing a corrector, was to follow the copy, and the corrector was to see that the copy was right. The corrector was to make good the author's deficiencies in spelling, punctuation, legibility of handwriting, the use of capitals and italics, the presentation of numbers in words or figures, the application of printing conventions to the text, and the consistency of detail of every kind throughout it.

Joseph Moxon, in his *Mechanic Exercises* of 1683, rather equester the corrector with the proof reader. Today's printing industry has little to say about the work of a corrector, and Moxon was not a particularly correct printer even in terms of his own time. The conscientious printer and conscience of this kind is still a matter of commercial advantage—more correct in his work than Moxon was, and is capable of dealing with a much greater variety of copy.

There is nothing new about this. The same was true of certain printers before Moxon's time. Printers in this country were then obliged, by an Ordinance of 1653, to work "in their respective Dwelling Houses and not elsewhere". But a university may be said to dwell wherever it likes, and in 1655 Cambridge built a printing house of its own. Oxford University's printers moved into the Sheldonian Theatre in 1668, before the buildings had left it. In 1713 they moved into the Clarendon Building, which was designed as a printing factory, and which is now probably the oldest building of its kind still standing anywhere.

The universities set up their own printing presses because there was no other way in which they could bring into being the editions they needed. Printers working in their own dwelling-houses were not well placed to afford the typographic equipment required by the learning of the time, or to concentrate on the notation of learned works at the expense of commercial survival. The ideal of a university press had been delineated by Archbishop Laud, in his statutes governing the university's printing which were approved in 1636. One of the principal duties of the Archibishop's printer was to collect his imaginary University Printer, who was to correct the mistakes of the corrector. The whole idea was aimed at the correct and timely printing of learned editions, and at the employment for this purpose of typographical equipment and composition ability already present in available.

Laud's statutes represented a seventeenth-century dream of good printing. The University Presses of Oxford and Cambridge today represent its fulfilment. In both are learned presses, in the sense that they understand what they print. A final proof is likely to be corrected by a graduate in the appropriate

discipline. In 1956 a book I had written about book production was printed in Oxford by the Printer to the University. It was a technical manual and not a learned treatise, but in the introduction I referred to a principle of Hebrew orthography. The Printer's proof reader carried the proof across to the remarkable Dr Nish, master of innumerable languages, who read it in two or three lines. I was more than grateful for the proposed amendment; I was awed.

Dr Nish was not a corrector. His learning was such that it was employed only on a carefully composed proof of the author's text free of literal errors, minor inconsistencies, casual punctuation, and other almost mechanical mistakes, and embodying the author's second thoughts on seeing his proofs at an earlier stage. Some writers have complained that the final proof is rather a late stage for major queries of this kind. They have no idea how lucky they are. A lesser printer might not have raised any queries at all.

Last year there was a review in the TLS which must have caused all concerned to wish they had never been born. The reviewer expressed himself moved by the news that Coleridge wrote "Ozymandias", and started searching for more original thoughts of this kind. He did not have to search far. His list starts with thirty-six well-known authors whose names are all misspelt, some of them ludicrously, most of them familiar enough to the man in the street or at least in the library. They include "Gerald Manley Hopkins", "Eleanor Fargson", and "Herbert Fargson", and "Arthur Whaley". Then there are thirteen titles including *Mr Morris Changes Trains*, four dates, and fourteen names, including one from Tennyson with three obvious mistakes. Conceding that such a book cannot escape error, the reviewer goes on to say that "here there is a pervasiveness of carelessness". He castigates officious indentations in quotations, example of the heroic couplet which shows only half of it, references to the work of a German author in which some titles are English and others German, lists in random order, inconsistencies in titles and dates, and a "Charles Swinburne", and simple misprints or typos.

I think my stars I did not print that book. The printer who did may blame the eminent editor and the well-established publisher who share the author's responsibility for it. He could reasonably point out that the prices he charges allow him no time for critical examination of either copy or proof, and that he is in business simply to compose from the copy he is sent by his customers. The highest traditions of the printer's ancient trade are not binding on every-

body. They are not even necessary of the time. Publishers open to such rarely lay them on their critical journals, which combine learning with circulation and keep the book trade on its editorial toes.

That cursory review ends at a high note, reminding us all of the value of accuracy in book production. It is likely enough that three-quarters of the things said even in this book are true. But which quarters are they? The reviewer offers a notable example from a leading publisher's new list of titles in English language and literature. "Now in a revised and enlarged edition, this book reinforces its claim to be the most complete and accurate reference source of its kind." The book he has now reviewed, he ends, "will make a book from its laurels".

Now nearly all the mistakes he referred to are within the view of a British printer. Inconsistencies, for example, are observed by diligence, not necessarily by learning. You may wonder what would have happened if the typescript of this book had been sent to another printer. I wonder too, but I have what I hope would have happened if the typescript had come to my firm. I have before now developed suspicions about a specific typescript, and after examination I have declined the opportunity of printing it at all, or of printing any of it as they stood. Suspicion can enable me to intercept certain references, which I would not have wished to print, to the Greater London Council, the Metropolitan Police, the Law Society, and a nearby firm of solicitors. Of course, I might not have seen the typescript on its way to the composing room.

It would then have gone to our sub-editors. These are trained compositors and proofreaders who work on copy before it is set. Their tasks are very similar to those described in the printing manual of the seventeenth and eighteenth centuries as the work of a setter, so that the composing room can follow it exactly, without queries during composition or anomalies; the process is timed, paid for by incentive bonus which is a premium for productivity combined with a defined level of accuracy, and subject to a programme proposed to the publisher. If there are to be queries, they should be code composition whenever possible.

I am quite certain that something like that book, so critically reviewed, would have caught our sub-editor's eye. He will have read the newspapers, and as like as not he reads books for pleasure when he is not reading them for a living. Above all, he reads copy or proof all the working day. A historian may be surprised to find that

printer's sub-editor or proofreader knows that Gladstone's reference to "practical politics" was not made in 1899. There is nothing surprising about it, if you know that the printer has just completed a biography of Gladstone, in which his death in 1898 is recorded on the title-page. It is even less surprising when you find that the correct date of the quotation is in *The Oxford Dictionary of Quotations*.

No printer's sub-editor could have been expected to correct every thing in that particular book, and most of the mistakes are not of the kind a printer should correct anyway. But he could have been expected to spot something wrong, and then to look round for something else wrong, and spot that too. This is what the reviewer did. It might have been Ozymandias, or Charles Swinburne, or Gerald Manley Hopkins, but it would have been something.

Then the typescript would have been brought to one of our directors, as a matter of commercial responsibility, with an anxious indication that it did not seem to be well with it. It is part of my firm's stock-in-trade to do this correctly. We cannot understand all we print. If we could, we could give up printing and set up in competition with the friendly neighbourhood university. Our consciences are at the service of our shareholders, and I have in hand a book of the first importance in French. My own knowledge of that language was just about adequate to warn me that the translation might be clumsy, to say the least.

Members of the Faculty of Modern European Languages in Oxford confirmed my misgivings. We would have been glad to have this book to set in the lean times printers were then experiencing, but we have not yet been able to get the typescript corrected. I have never yet had to turn down a printing opportunity because of inaccuracy, but a book assigning "Ozymandias" to Coleridge might have been the first. The publisher's responsibilities are another issue. We do not always print for an established publisher. A few years ago we were invited to print a book of local history for its author. His lectures on the history of his neighbourhood had had a considerable local success, and he had been asked to write them down and have them printed. He typed them, showed that he was not a man of letters. I told him that it would benefit from some rewriting before printing, and enclosed my own rewritten version of his preface to show the kind of thing we proposed to do. He was delighted to find us so helpful, and happy to pay for the extra work. Our sub-editors revised his syntax, among other things, in the manner of the amended preface, and all went well. I explained some of the peculiarities of publication to the author, and almost without help he

subscribed the book to the local shop, and the nearest book-sellers (not entirely the same thing) organized advertising in local papers, arranged for editorial publicity in these papers on publication, provided a few hand-drawn posters, agreed trade terms, and sent copies to the copyright libraries. He sold the lot, and recovered his production expenditure. Perhaps he would not wish to be described as a successful publisher, but that is what he is, and neither his facts nor his grammar have attracted the baleful attention of reviewers.

There has to be a limit to the interference of a printer with the material provided by his customers. The local historian was an exception; if other publishers, on the whole, are prepared to allow their authors to do as they please, the printer has to connive. Our proof readers and sub-editors query what they delicately call "construction" when a sentence is incomprehensible. One Saturday morning some years ago, I was called from my garden to the telephone. The shift manager, in charge of weekend overtime, was puzzled by a sentence in a work of sociology, which had been passed in proof and was now ready to print. He read it out and I wrote it down. It was meaningless as it was, but I could see what the author was trying to say. So I rewrote the sentence, adding an unnecessary word or two to make the new version the same length as the first, and read it out. A compositor and a reader were present to see to the alteration, and I did not need to leave my garden again. If I had stopped the printing to raise the query with the publisher on Monday, we would have lost hours of overtime which we would have had to pay for, the publisher would have lost his publication date, and the author might have insisted on his own confusing words. As far as I know, he never noticed, but perhaps he thought how much better his text looked in print.

On the Monday, I sent the publisher the proof of that page, including the meaningless sentence, together with the printed sheets with our alterations. If we had been wrong, we would have had the matter right at our own expense before the book was bound. I do not recommend rewriting by printers, but meaningless sentences in a scholarly work might be described as a form of bad printing.

I have been discussing the parts played in the past and today by the master printer and the corrector of the press. I made the point that the corrector was a member of the management rather than of the composing room. The corrector's work was to relieve the master printer of his duty to ensure a correct text. The printer's sub-editor today is likely to be a member of a number of the composing room, as are the proofreaders,

and like other craftsmen he will usually have a few years' apprenticeship. I doubt, however, whether he would need to learn much from a corrector of the old school. The number of learned disciplines, which now come to the printing house is such that there can be no one person who understands them all, and printers concentrate instead on the translation of copy into the precisely articulated language of a well-printed edition.

Not every house in the old days employed a corrector, and evidently there are printers today who could do with one. The compositors who ascribed "Ozymandias" to Coleridge probably followed the copy closely enough. That was doubtless their job. And it should continue to be their job. Alterations to the text should be written on copy or proof, where editor and author can see them. Such alterations apart, keyboard operators, compositors, and proofreaders should combine to follow the original copy as closely as possible. But much good printing, and even much improvement in spelling and punctuation, has come from houses where the compositors were instructed to do the best they could, whatever the copy, and where the master printer compiled rules of the house for the solution of recurrent problems.

Sir Walter Greg, having compared printer's copy and printed text, both of the late sixteenth century, came to this conclusion: "In such a printing house as Field's, which was as good as any to be found in London at the time, it is evident that the compositors had a recognized standard of their own in the matter of spelling and to a lesser extent in punctuation, and that they adhered to this standard with very fair consistency. Their work was certainly more uniform and more modern than that of any save a very few of the most punctilious writers of their day. This standard they followed without conscious regard for the idiosyncrasies of the author."

The author in this instance was Sir John Harrington, who was not a man to be tampered with. But he clearly expected his copy to be corrected by the craftsman, and it was just as well. Philip Gaskell, in his *A New Introduction to Bibliography*, quotes a letter from Rousseau to his publisher: "There are innumerable faults in the punctuation. When I said that I wanted the manuscript to be followed exactly, I did not mean this to apply to the punctuation, which is thoroughly defective [not vice versa]. Ask the Abbé Yvon to be so good as to put it right in the proofs which are to follow."

On the other hand, the author who took no trouble to correct his own proofs could be in for even worse. I quote from Gaskell again:

"The methods I have been describing were based on the single movable type. Modernized composition in metal, as a process, is spurious, heavy, dirty, noisy, and smelly. It is best carried out in industrial premises, well away from the rest of the book trade, and very close to the printing press. Today metal type is obsolescent, and composition can be completed in a clean and quiet place which may not even be in the same country as the presses. So far, when we think of the printing industry as we know it, we suppose a printer to be both compositor and pressman; but the industry has already begun to divide itself into composition houses and press-work houses, and bookwork composition may be reserved from printers by publishers' composing departments. One firm of publishers has already introduced a form of production in which the author types his own copy and supplies it to the printer's compositors for direct reproduction.

The methods of metal composition I have been describing, those of an inherently imperfect process, but they have been refined for centuries in the service of authors and readers. Much of their refinement is traditional; compositors teach it to each other, and even if a manual of correct composition were to be published, the members of each composing room would still rely first on each other's knowledge of the particular problems of the house. If the composing room as we know it ceases to exist, the great majority of our book composition, it may be a long time before authors and readers are as well served as they are today. Already the new composition machinery is taking over the division of words at line-ends, and some distracting irregularities are beginning to appear in the work of fastidious book printers.

At all will be well in the end, but we are likely to see a bit of sagging in the middle. Composition simply is not going to be quite as good, for a while, as it has been in recent years, when the best has been very good indeed. The reader is going to notice the deterioration. I sincerely hope books are not going to sink to the inaccuracy of national newspapers. I once nearly gave up newspaper reading, because of the frequency of glaring errors and the incomprehensibility of whole passages. I do not think that is in the least likely in books. But the continuation of correct composition is more likely than ever to depend on demand from the public and from the book trade. If it can be paid for, it will be provided. If it is wanted, it will be paid for. And if it is to be wanted, it must first be identified and observed.

Based on a lecture delivered in Oxford in 1977 on behalf of the Standing Conference of National and University Libraries.

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## New types for new technology

**By John Dreyfus**

How can the quality of a typeface be judged by the masters in the art of typography? What do they see in specific type designs? What do they see in them? Good design is always practical. *How can the quality of a typeface be judged by the masters in the art of typography? What do they see in specific type designs? What do they see in them? Good design is always practical.*

Left, Gulliard by Matthew Carter, right, Medin by A. . .  
tion is either entirely white or com- example, he needs  
pletely black. separate italic or

Sometimes the outcome of compromise instructions is unacceptable; but supervisors of the digitizing process can make certain adjustments to improve the visible results. The problem is to decide who is best fitted to get the best results: the new technique—the staff responsible for the digitizing, the type designer who might try to anticipate the problems caused by the presence or absence of certain lines and shapes.

One lesson might be learnt from the past. The Photon was the first post-war photo-typesetting machine to operate quite differently from its not-metal predecessors. Its letters were carried on a revolving disc, through which they were photographed by a stroboscopic flash of light. This machine was first used to print a book in 1953, at which time neither fibre optics nor autotypeface for Linotype and Galleys. Carter carefully analysed the requirements of electronic disto-typesetting forms. He then designed a machine that he knew would be the first to convert text into electronic form, and he knew that the knowledge that he had gained from his previous work on the subject was often put to use in the accompanying work. He was strictly italic, but he was a man, he wisely designed as a sense of the word.

matic film processors were available to the printing industry. Some of the new types made specially for the purpose. Adrian Propper tried to compensate for the loss of the original by a halftone, a factor which is used to a large degree in disappearing the use of other machines that became with improved optics that the sophisticated films, chemicals and processes for compensating. There have also been made in generating methods for digitized type-faces. So becomes questionable whether or not it is really desirable for a type designer to draw letters in a way that he attempts to conceal the weakness of a new photo-typesetting machine.

draw it with the also producing cost from the basic design of the halftone. The halftone can be displayed letters with or 3-D effects.)

Matthew Carter a new series of type were recently in the Linotype Company (which is an English French printer's type), its prototype (type), Robert Granjon, tenth-century pun.

Many of his pun

Fortunately many of the new casting places fewer restraints on type design. When the photo-typesetting composing machines of the late 1880s restricted the number of different widths on which individual letters could be cast, recent photo-typesetting machines offer a greatly increased number of unit widths for each letter, so making it possible to interpret a type designer's drawing almost for fewer variations than he intended. Furthermore, as there is no longer any need for a space-consuming range to allow a metal casting to be withdrawn from its matrix, letters can now be fitted more snugly together.

To some extent, a type designer's job may have been made almost too simple by new techniques. For

Enopa et hélíanthe partent vite et  
à Endivier et deviennent pâle de  
la portion noire enopa et hélíanth  
vite en train à Endivier et devient  
*Enopa et hélíanthe partent vite en t*  
*à Endivier et deviennent pâle de vo*  
*la portion noire enopa et hélíanthe*  
*vite en train à Endivier et devienne*

André Gürtler, Christian Mengelt und Erich Gschwin.  
no longer draw models, but on the contrary because  
condensed founts. of the subtle manner in which is

Three new serifed text types have been produced for the Digiset. Two are from designs made by Hermann Zapf, and the third by the Dutch designer Gerard Unger. Zapf's Edison comes in two weights of roman, while his is in two weights of italic to match. Unger's Demos design is provided in two weights of roman with others to follow. Another new serifed series named Media has been launched on an ambitious scale by Bobst GmbH of Langenau for use on their new range of phototypesetting machines.

Media has been designed by a team of Swiss designers, André Gürtler, Christian Mengelt and Erich Gschwin. They published an extensively documented account of their analytical and creative work for this series in the issue of *Typographische Monatsblätter* for August-September 1977. Even the small speci-

as also designed  
different types that  
could be changed  
at the Morganthaler  
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was made by  
brilliant six-

The English wooden handpress in the Smithsonian Institution is by the tradition said to have been used by Benjamin Franklin. The tradition, if somewhat unlikely, is difficult to disprove, but that this eighteenth-century printing press was shipped to the Smithsonian to America in 1842 is documented without all doubt. The legend was well established by 1846 when, the owner John B. Murray being anxious to dispose of it, a lottery was organized with tickets offered at \$50. The scheme failed, perhaps through lack of support, and after being the object of quite unusually extended bureaucratic debate the Smithsonian bought it in 1904.

men reproduced here is sufficient to show that Media has a more even rhythm and a less insistent character than the

How much novelty is the reading public prepared to accept in a new type designed for continuous electronic use? We know that readers find it easier to read the types which they are most used to reading. But we do not know whether research has been quickly or slowly the reading public could adapt to the new, comfortable reading of markedly unfamiliar types, designed with features which might enable a text to occupy its advantages, provide other economic advantages, or to ignore the needs of readers' adaptability, and also to a considerable degree, to ignore the needs of their real needs, the presentation of most new text type-families, a speculative venture, usually undertaken by machine manufacturing firms, to gain some commercial advantage.

There are, however, several computer typesetting systems now available which do not make typesetting machines obsolete. The most notable of these is the International Typeface Corporation of New York, founded in 1959. At first it was mainly concerned with setting types (a category which up to the twentieth century had been supplied by sometimes heavier versions of text types). Some of its types that were originally intended mainly for display setting have recently come to be used for composition. For example, their ubiquitous *Gothic* family, recreated in 1972, is used in paperback publishing. The International Typeface Corporation

hns also launched two new ten types by Professor Zapf. So it appears likely that a less rigid distinction may be made in future between new display and new text types. Furthermore, the supply of new types may in future come from independent firms specializing in the design and digitization of typefaces.

## Presses of the past

**ELIZABETH HARRIS and CLINTON  
SISSON:**  
The common press  
Being a record, description and  
delicaton of the early eighteenth-  
century handpress in the Smith-  
sonian Institution

The English wooden handpress in the Smithsonian Institution is by Benjamin Franklin. The tradition, if somewhat unlikely, is difficult to disprove, but that this eighteenth-century printing press was shipped to England to America in 1842 is documented beyond all doubt. The legend was well known in 1946 when, the owner John B. Murray being anxious to dispose of it, a lottery was organized with tickets sold, perhaps at \$50. The scheme failed, and after being sold separately, and after being the object of a quite unusually extended bureaucratic debate, the Smithsonian bought it in 1904.

**D. J. McKitterick**

## The story line

**By John Lewis**



One of fourteen wood engravings by Laurence Hyde for Mucheth printed in 1939 by the Golden Dog Press. From Reader, Lover of Books, Lover of Heaven, a catalogue based on an exhibition of Ontario private press books at North York Public Library, Willowdale, Ontario.

of competence with such illustrations as Jonathan Kingdon's drawings of mouse-eared bats and other fauna in their *East African Mammals*. Hamlyn are justly renowned for the amount of colour they seem able to cram into their books, but John Batchelor's fine drawings of guns for their *History of Arms* along with the illustrations of the *Arms* company. Cartography has made striking advances over the past few years. The combined efforts of Shalom Shvutien and John Woodcock in Thames and Hudson's *Archaeological Atlas of the World* have resulted in a handsome, useful, and easily consultable work. One might cite other examples. Their future seems assured.

What exactly can be covered under the heading "book illustration"? If one includes books with pictures such as the typical George R. R. Martin *Rings of Power* or *Wheel of Time* birdprint production, the scope is unlimited. This includes, for example, book making involving the assembly of photographs and reproductions to make up coherent whole. A master of this craft is John Hadfield, who has only recently retired, but is the author of anthologies such as *The Book of Beauty*, *The Book of Delight*, and *The Saturday Book* which have been edited for many years, made it possible to see the world in a new way, most telling use of illustration in the last Justaposition of picture and text.

There are also illustrated books that bridge the adult and juvenile markets, such as those on architecture by David Macnulty, an English-born architect-author, who now lives in the United States where he teaches at the Rhode Island School of Design. His book *Cathedral* shows the building stage by stage of a great medieval ca-

edra). His freely drawn line studies are vivid evocations of how such a gigantic enterprise might have been undertaken in the Middle Ages. *Cathedral*, like *Davey Crockett*, is a study in the way that Paganini's other books, *City*, *Pyramid* and *Underground*, are both so many intelligent and intriguing challenges to the maker of adult, well-illustrated children's books. You would find fascinating. At another level and on comparable subjects, Osbert Lancaster's studies of houses and their interiors *Home Sweet Home* and *Pillar to Post* which first appeared before the Second World War, are a delight to read. What the artist's observation and their wit, they make Davey Macaulay's books look just a little solemn.

The use of photography in illustration makes it too obvious that elaborate, but what the camera often cannot do is to provide precise, in-depth information that a good illustrator can bring to his drawing, whether it is a exploded drawing of a piece of machinery or a detailed study of human tissue. There is always a question of whether it is a photograph or a drawing, whether it is a diagram showing a do-it-yourself electrician how to wire a circuit, one telling a golfer how to improve his swing, I think it may have been Bernard Darwin who said that if anyone wanted to see what were the essentials of Bobby Jones' golf, he had better go to see Tom Webster's cartoons of the great golfer.

The real future of the illustration book, proper to its twentieth-century status, is in children's books. Children like realism, colour, a precise detail such as that in Elsie Trimby's drawings of gardens and houses in *Mr Plum's Paradise*. Nicola Bayley's most colourful studies of Victorian interiors are in *The Yellow Tyne*. Young by Richard Adams. A child could spend hours looking into the illustrations by looking at the artist. Ferret le Cain, a Singapore-born artist with a lovely sense of colour, has done some of the most coloured illustrations for Perrineau and the Grimm's *Tale of the Rat*. Bruln Wildschütz is another artist with a fine sense of colour which can be seen in his own *A Tale from the Arabian Nights* in Oxford.

Design plays a part in children's books, and as far as the children's books go, Ilkko is a good. Berntor Potter used this when he planned *The White Rabbit* and her other books. They had to be small and easy to read in a little hand. Ilkko is a Polish-born artist whose work is published in France, has designed and illustrated six fairy stories, grown under the title of *Jan Potwor*. He has also written some pretty little books, even a one that Miss Potter's. The illustrations are in silhouette, some coloured backgrounds. The handwritten text has a friendly, simple feel.

tion and author working together in complete harmony. One happy example of such a collaboration is *The Christmas Bazaar*, the excellent illustration book by Edward Redford, is illustrated by Edward Gorey, an artist who has the ability of getting beneath the skin of an author. He shows this in his drawings for Edward Lear's *The Jumbies*. With a sense of what is proper Edward Gorey dedicated his drawings to Foss, Mr. Lear's celebrated col. Gray, who is American, is in some ways comparable to Edward Redford. Both artists have the same characters with solemnity. There is no geying or playing up—or down—to the children.

The comic strip is one of the most fruitful fields for children's book illustration. By this I do not mean the goings on of Blatant or Modesty Blaise, or any of the byproducts of the Disney factory, but rather the kind of comic strip found in France and Asterix in Gaul. These comic-strip series of books were both originally published in French. Tintin was created by Georges Remi (the work under the pseudonym of Hergé), Astérix by the graphic designer René Goscinny and Albert Uderzo; Goscinny died last November but Uderzo is carrying on. The Tintin books are remarkable for the care with which Georges Remi, who is now over seventy, has drawn the backgrounds. The Asterix books are nearer to Walt Disney in technique but the drawings have a Gallic cutting edge and the script and their English translations are brilliant. Comic drawing in France has a long, honorable history and will be traced back to Caron d'Arche whose work used to appear in the 1880s in *Figaro Illustré*.

There is a lesson here for illustrators. The story line is the thing that matters, and drawings in books for children of any age must help the reader's understanding by enriching the text, or establishing the appearance of characters such as Tenniel did for Alice's Creakshank for Page 11. Woe betide any latterday illustrator who neglects this heritage.

## Contributors to this section

DAVID CHAMBERS edits the annual bibliography *Private Press Books*.

JOHN DREVUS is vice President of the Printing Historical Society; he co-edited *La chose imprimee*, 1977, and is at present working on a history of the Nonuscul Press.

HENRY HANDY runs a one-man imprint "Robert Dugdale"; he is also a computer designer at the Oxford University Press.

JOHN LEWIS's books include *Anatomy of Printing*, 1970, and *John Nash: The Painter as Illustrator*, 1978.

D. J. MCKITTURICK is on the staff of the Rare Books Department of Cambridge University Library.

WALTER BRADIDGE is a printing consultant to the Monotype Corporation; he was Technical Manager to *The Observer* (1960-64) and *The Financial Times* (1965-70).

FRANCIS MULLAGHOS, *Methods of Book Design*, will be reprinted next year in its third edition.

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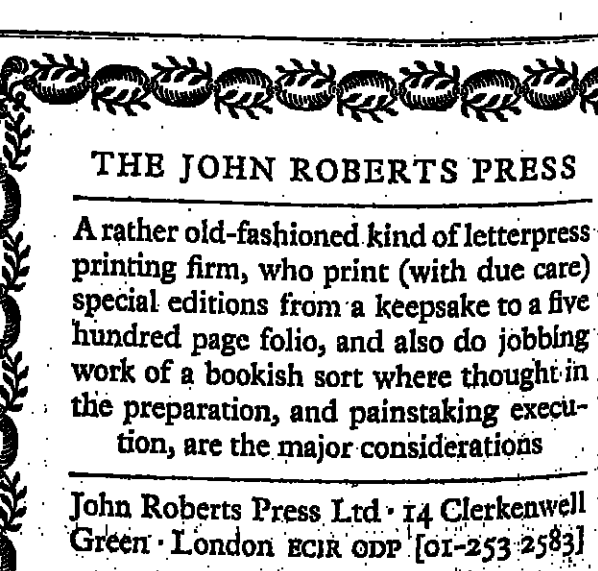
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Salary within range £4,245-£5,688 p.a.

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Salary within range £3,279-£4,146, with minimum salary for Chartered Librarian of £3,732 p.a. A challenging opportunity for a qualified librarian seeking experience in all fields of library work but with special responsibilities for the supervision of youth work.

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### Assistant Librarian (Audio-Visual Service)

Salary within range £2,823-£4,146 p.a. (minimum of £3,732 p.a. for Chartered Librarians).

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## POLYTECHNIC OF THE SOUTH BANK LIBRARY ASSISTANTS

(Ref. L. 52)

For the Libraries at the South Bank, London, S.W.8.

Applicants should have the minimum qualification of GCE with two subjects at A-level, and preferably a librarianship qualification.

Salary: £2,917 (age 18)–£3,205 (age 21)–£3,985 inclusive of London Allowance.

Graduates enter scale at £3,395 and Qualified Librarians at £3,748.

Further particulars and application forms from: the Staffing Officer (Room 1179), Polytechnic of the South Bank, Borough Road, London, SE1 0AA. Tel: 01-928 8859.

Closing date for applications: 6th October, 1978.

## PLYMOUTH POLYTECHNIC

Learning Resources Centre

### CHIEF CATALOGUER

Salary: £4,461-£4,761 (+ £312 p.a. supplement)

This new post has been established at a time when our Learning Resources Centre is expanding its services and offers a unique opportunity for a qualified professional to develop the library's cataloguing and classification services.

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Salary: £2,917 (age 18)–£3,205 (age 21)–£3,985 inclusive of London Allowance.

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Closing date for applications: 6th October, 1978.

## CLASSIFIED ADVERTISEMENTS

## Librarians in Government Departments

There are vacancies in the following Government Departments for candidates with professional qualifications and practical experience. Those expecting to obtain professional qualifications by 30 November, 1978, will be considered.

### Civil Service Department

Management Library, London, Science College Library, Sunningdale Park, Ascot.

### Ministry of Defence

Defence College, Lallier, Bucks. Institute of Aviation Medicine, Farnborough, Hants.

### Departments of the Environment and Transport

Land and Vehicle Licensing Centre Library, Morrison, Library, London SW1 (2 posts).

### Government Communications Headquarters

Library, Cheltenham, Gloucs.

### Health and Safety Executive

Library, Harpur Hill, Buxton, Derby. Vacancies may arise in these and other departments.

Inner London £3,575-£5,040; South Rulip £190 p.a. (plus £485 less). Starting salary may be above minimum. Promotional prospects. Non-contributory pension scheme.

Full details and an application form (to be returned by October, 1978) write to Civil Service Commission, 100, Whitehall, London, SW1A 2B, or telephone 01-219 2400 (0255) 68551 (answering service operates 9.00 a.m. to 5.00 p.m.). Please quote G(3)624.

Salary on scale up to £5,040 (plus £485 less). Further details and application forms from the Department of Library and Information Studies, Loughborough.

Applications are invited for the post of Senior Librarian in the Department of Library and Information Studies, Loughborough.

The successful applicant will be in charge of the Library. The salary for the post is £5,040 p.a. (plus £485 less). Further details and application forms from the Department of Library and Information Studies, Loughborough.

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## NATIONAL LIBRARY OF SCOTLAND ASSISTANTS

Three posts in Edinburgh in the Department of Printed Books. The work of the Department of Printed Books includes the acquisition of printed books, the maintenance of the catalogue, the classification of periodicals and Official Papers and inter-library lending services. An Assistant Librarian posts involve occasional service to readers.

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